



Arthur M. Cox

Mustang Daily — Tom Viskocil

Cox stresses nuclear arms control

by Teresa Mariani
Staff Writer

The Reagan administration is bringing the world to the brink of nuclear holocaust by pushing for a nuclear weapons buildup which would upset the current U.S.-Soviet Union balance of power, according to a former high-ranking CIA official.

Arthur Macy Cox, who has studied the Soviet Union for 38 years in his work with various government agencies, told reporters before his speech at Cal Poly Thursday night that Reagan's push for nuclear superiority over the Soviet Union will bring weapons technology to the point where a computer foul-up is likely to set off an accidental nuclear war.

"Technology is going to outstrip our ability to control our weapons," Cox said. "The possibility of an accidental nuclear war now is the greatest danger in the history of the world."

Cox said Reagan is destabilizing relations with the Soviet Union with his decision to implement a first-strike "decapitation" policy.

If Reagan goes ahead with his plan to place Pershing

II missiles in Europe, that will mean the U.S. will be able to wipe out all the top Soviet leaders and destroy all communication within the Soviet Union in six minutes, Cox said.

Cox said the decapitation policy is a suicidal search for a first strike weapon and violates an understood principle in U.S.-Soviet relations — that nuclear weapons will only be used in self-defense.

"Until now both sides have known that any use of nuclear weapons would be mutual suicide," Cox said. "Unless people are going insane, (avoiding) mutual suicide means 'Don't use nuclear weapons.'"

"I honestly think he (Reagan) doesn't know that," Cox continued. "Ronald Reagan still thinks in concepts he developed in the 50s."

Cox said Reagan's zero option proposal is absurd. The administration is demanding that the Soviets dismantle all missiles pointed at Europe and at some portions of Asia before the U.S. enters into any arms limitations negotiations.

"It's saying, 'Here, you dismantle everything until we have the ability to destroy you outright,'" he said.

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Offshore oil discussed by two counties' officials

by Lorie Wallin
Staff Writer

An informational meeting on offshore oil development and the future of the Central Coast drew a mixed audience — divided between uncertainty and optimism, as 150 concerned citizens, elected officials and oil industry representatives pondered drilling off coastal waters.

Because the likelihood of oil drilling in this area is becoming more imminent with the auction of Lease Sale 73 scheduled for September, the League of Women Voters chapters in San Luis Obispo and Santa Maria organized the Saturday, Feb. 5 breakfast meeting at Trader Nick's in Pismo Beach. Joan Leon, president of the San Luis Obispo chapter, said with the offshore area in Santa Barbara County almost completely leased, "we hope to learn from Santa Barbara's experiences."

A panel of San Luis Obispo and Santa Barbara County government officials involved with planning and air quality issues spoke on the onshore implications of offshore oil production. According to Leon, several oil representatives had asked to be on the pro-

gram to give the industries' point of view, but she said, "We wanted to air local concerns."

Lease Sale 53, which encompasses the Santa Maria basin stretching north from Point Arguello for 130 miles, including most the waters off San Luis Obispo County's coastline, took place in May, 1981. Sixty-five tracts (9 square miles each) were leased, with many in the southern portion receiving bids from oil companies in excess of \$70 million. Chevron's bid of \$333 million marked the highest historical bid ever received, with the highest selling tracts being those off Point Sal and Point Conception.

Prior to Lease Sale 53, environmentally sensitive areas (from Pismo Beach north through Morro Bay) were deleted from the sale because of a variety of conflicts and concerns, along with a projected low level of resources. The law requires there be a balance between oil production and the protection of coastal resources. But an additional sale (Lease Sale 73) is proposed, and the Minerals Management Service is preparing an Environmental Impact Statement which area residents fear includes the environmentally sensitive areas once exempt from the sale. Litigation to prevent oil exploration in Pismo Beach continues.

When Secretary James Watt took control of the Interior Department, scoping meetings (in which public comment is customarily solicited to identify local concerns on lease sales) were eliminated in favor of written replies to be submitted by a deadline. County and city officials have "vigorously opposed" the Minerals Management Service action, condemning the restriction of public hearings which are required by law as outlined in the National Environmental Policy Act of 1969.

Diane Guzman of the Santa Barbara County Planning Department said many of the offshore leases around Santa Barbara were in the production phase, adding they were looking at a forecast of 400,000 barrels of oil a day in the early 1990's. She said that was eight percent of Saudi Arabia's production — "a very significant amount of oil."

Guzman said their Santa Barbara policy required onshore facilities to be consolidated so as not to permit a proliferation of facilities. They also require the oil to be shipped to refineries by pipeline.

She said with offshore oil development come onshore and offshore facilities such as oil platforms, tankers.

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Reception marks craftmakers' fine arts exhibit

by Mary Hennessy
Staff Writer

The work of ten professional California craft makers beckoned both art lovers and curious students into the University Union Galerie Feb. 3 for the opening of "Selections 1983".

Student Scott Wilson played the acoustic guitar and sang soft-rock melodies to the accompaniment of Tim O'Keefe on the piano. Patrons examined the displays and food that Cal Poly's Exhibition Design class had set up.

John Middaugh, Galerie coordinator, said the reception was "intended to make the opening of the exhibit a class affair."

"Many of these artists are known world-wide," he said. "They have crossed the path from functional to fine art. This is not a craft show."

The event, sponsored by the ASI Fine Arts Committee and the Cal Poly Art department, featured the work of several local artists, including small stoneware pieces by Bob Nichols of San Luis Obispo. Kim Barton, a Cal Poly art student, was particularly impressed by his work.

"The glaze is so free-form, but the clay itself is so solid looking — it's kind of a paradox," she said.

Rod Cantu, a third year design student, said the work of Michael Graham was his favorite.

"There is a nice quality about the designs of his woodworks," he said. "I think people like these shows better than just cold paintings."

Two collaborative pieces by husband and wife Michael Cohn and Molly Stone are also featured in the show, as well as silver and gold jewelry by Arlene Fisch. Douglas Steakley of Carmel displays holloware and jewelry and Paul Manners' glass and prism sculptures are present. Clay pitchers and pots by Virginia Cartwright and large stoneware objects by David Cressey of Vernon are also included.



Mustang Daily — Kelly West

Lance Huntington, left, and Terri Smith admire a cloud vase from Seekers Gallery in Cambria.

Cuisine and music begin Chinese New Year

by RoseAnn Wentz
Managing Editor

Photos by Evelyn True

Over 300 persons braved the rain to ring in Chinese New Year 4681 with a traditional Chinese banquet and festive entertainment at the Veteran's Memorial Building Saturday night.

Hosted by the Chinese Students Association, the event brought together Cal Poly students, alumni, parents, faculty, retired faculty and faculty emeritus. Honored guests included long-time off-campus club advisors Young and Stella Louis, former university president Robert E. Kennedy and his wife Mary and Vice President for Academic Affairs Tomlinson Fort and his wife Martha.

The banquet, celebrating the beginning of the Year of the Boar, included fried won tons as the appetizer, lemon chicken, beef-ka-bobs, mixed vegetables, steamed rice and teas were served as the main meal and almond pudding followed as dessert.

After the banquet, guests were ushered upstairs for the entertainment segment. Hostesses Nancy Gin and Carol Chan introduced each part of the show with jokes and jabs at one another, beginning with a slide show accompanied by rock music depicting events sponsored by the CSA in the past year. It was followed by the Chinese Association Choir singing Chinese songs which translated are "Love Song", "High Mountain Dream" and "Happy New Year".

One of the highlights of the evening was the playing of the zither, a popular Chinese stringed instrument. Angela Chum enchanted the audience with a traditional song titled "Fisherman's Night Song."

Other entertainment included a parody of "Little Red Riding Hood" titled Little Miss Chinatown, humorously eliciting all of the common Oriental stereotypes. A fan dance had Christina and Letti Ho and Janice and Mimi Wong adorned in beautiful silk costumes, and other traditional and historical apparel was displayed in a mini fashion show. Herbert Nung Chu gave a fascinating performance of Tai Chi Chuan, a Chinese martial art. West Chamber, a literary epic work was performed by Judy Eu, and the entertainment was capped off with the colorful and fun Lion Dance.

Following the event CSA members partied until the wee hours of Sunday morning, according to member Ernie Lee.



Young Louis, club "father" of the Chinese Students Association, blesses the lion to bring good luck and happiness in the coming year.



CSA members perform the colorful and entertaining Ribbon Dance.



Education Department Head Richard Warren had a little trouble with his chopsticks during the banquet.

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Offshore drilling

From page 1

crew boats, marine terminals and storage, transportation, processing and supply bases which all can create a substantial number of impacts on the area. "We must deal with these things in a responsible way to meet our needs as well as the oil companies' to keep these impacts on the positive side," she said.

John English, air pollution control director of Santa Barbara County, pointed to problems associated with air quality and oil lease development. The pollutants emitted into the atmosphere are oxides and hydrocarbon vapors which intensify air quality problems, especially in Southern California.

Despite the Clean Air Act, which requires air quality standards to be maintained, English complained, air quality regulations are lacking. "Projects in the outer continental shelf only are viewed on a project-by-project basis, and not on a cumulative basis," he said.

Bob Carr, San Luis Obispo County air pollution control director, said federal standards offshore are less strict than local or state regulations, and "local people have to live with the onshore pollution." For every three miles offshore a drill rig is situated, air quality regulations allow 100 more times the pollutants. Carr said this was based on erroneous conclusions that "the further out you go, the less impact on shore." Citing examples of tracer studies in which substances are released offshore and picked up by monitors, he said emissions released five miles out come on shore intact and "there's little diffusion over the ocean."

He said federal ozone standards would likely be exceeded, adding southern San Luis Obispo County already has some of the highest readings of sulfur dioxide in the state. If standards are exceeded, he said, there would have to be offsets. The estimated cost to onshore industry to extensively reduce emissions would be \$6 million.

Carr said his concern with the level of emissions stemmed from the fact that the air pollution control group were a public health-oriented agency. "Lots of people with respiratory problems who are fleeing other areas of the state find the Central Coast a haven... we need to protect that."

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Violinist John Sherba (starting clockwise from top left), violinist Hank Dutt, cellist Joan Jeanrenaud, and violinist David Harrington of the Kronos Quartet relax after their Thursday performance.

Mozart Concert by Kronos Quartet is enjoyable for all

by Mark Brown
Staff Writer

It's strange. I listen to the Clash, not classical; the Motels, not Mozart. So it was with some confusion that I found myself at the Mission Feb. 3 to review the Mozart's Birthday Concert by the Kronos Quartet.

I felt a bit of relief upon arriving. A couple of new wavers were in the audience, and Kronos violinist David Harrington sported a hairstyle that with a little more length could make him a passable Stray Cat ("I like all kinds of music," he explained later). Still, I had reservations.

The quartet consists of Harrington and John Sherba on violin, Hank Dutt on viola and Joan Jeanrenaud on cello. They don't play classical in the way that most "rock-only" snobs

think of it—all smooth, fluffy violin lines or "elevator music."

The four put out an amazing quantity and quality of sound, easily more dynamic than most of today's mainstream rock. It's always exciting to see musicians in any genre who really know what they're doing and have that undefinable flair and skill for their craft. The Kronos is the epitome of that breed.

The concert began, and any reservations I had about classical music vaporized. You don't need any kind of training or study to understand and appreciate fine music impeccably performed.

And impeccable it was. The first selection, "Five Pieces" for String Quartet, Op. 5 by Anton Webern, was an exercise in intricate

syncopation and timing and featured precision pizzicato playing (look it up—I did) and some rather unorthodox bowing techniques. It was great, displaying the quartet's fine understanding of the subtleties of dynamics.

Terry Riley's "Sunrise of the Planetary Dream Collector" was written specifically for the Kronos Quartet and was one of the highlights of the evening, conforming more to the traditional concept of classical music (that is, it was long, soft and pretty) and featuring more superbly executed polyphonic sounds. Those in attendance who had come for this soft, lush sound were lost in ecstasy throughout this piece and the succeeding one, Mozart's String Quartet in D Major, K499. This was

Dave Grisman is top "Dawg"

by Craig Stebbins
Staff Writer

Slow strummin' and quick pickin' riled the crowd into hoots and hollers as the Dave Grisman Quartet commanded the stage Friday night.

A nearly full house at Cuesta College's 800 person capacity auditorium was treated to the quartet's unique blend of bluegrass, jazz, and classical and Eastern styles.

They call it "DAWG music."

An enthusiastic tone was set for the audience by the opening blues act. Tom Ball and Kenny Sultan alternated between the harmonica and the acoustic guitar to play local favorites including, "Someone Stole My Beer While I Was in the Rear", "Potato Pie" and "Junk Man Rag". The audience's foot-stomping and clapping talent was aroused during this twenty-minute performance.

The vigorous mandolin playing and precise fiddling of Grisman's first song

warmed up the crowd for an excellent hour of string music. After the first two numbers, the crowd perked up and responded to the livelier tunes more than the slower ones.

Alternating between band numbers, the tempo would pick up and drop off, creating an air of suspense until the group broke into the finale, a precision four instrument jam session.

The final song, "Calinet", which means "not" in Spanish, was like a lighted stick of dynamite. The suspense built up like a burning fuse as the slow ominous notes broke into a fast and high energy string performance.

The "Dawg" music conclusion brought a standing ovation from the crowd.

Throughout the evening the audience was reminded of each quartet member's special talent by his individual solos.

Rob Wasserman performed a lively five-minute bass solo with his eyes closed (which greatly impressed the audience). Wasserman was voted the top bassist in San Francisco by

Bay Area Magazine.

Darol Anger's exact fiddle and Grisman demonstrated their talents and energy in a "long-text fiddle tune". The dedication of a note to each member of the audience was indicative of the fast rate at which they played this piece.

Mike Marshall's acoustic guitar playing rounded out the exhibition of the quartet's exceptional skills. Marshall was two-time Florida State fiddle champion and has been described as the "veritable master of the strings."

Grisman, the group's leader and composer, is one of the best mandolinists in the world, according to a news release from Syntonic Productions. Grisman has played with the Grateful Dead, Linda Ronstadt and James Taylor.

The Dave Grisman Quartet was formed in the mid-70's and has done several film scores and recorded seven albums. The concert was presented by Public Radio KCBX in association with Syntonic Productions.

good stuff, soft and pleasant but not whippy—sort of what you'd expect from Fleetwood Mac if they turned classical.

After a short intermission came the supreme highlight of the evening—George Crumb's "Black Angels" for electric quartet. If Mozart's piece reminded one of Fleetwood Mac, Crumb's masterpiece was the classical equivalent of a cross between Led Zeppelin, the Who and the Doors.

This was fine stuff. The set featured percussion (including drums, cymbals and gongs), the bowing of glasses filled with various amounts of water and electrical amplification of all the instruments that allowed the musicians to make

the most of distortion and feedback.

And they did. The music was sinister, almost scary. Just the names of the subtitled gave a very vivid and accurate image of what they sounded like—"Night of the Electric Insects", "Sounds of Bones and Flutes", and, of course, "BLACK ANGELS!"

The titles are actually the best description that one can give of the music. It forced me to reorient my concept of classical music—this was unlike anything I'd ever heard anywhere. It didn't sound like classical music. It sounded like nightmares live and in stereo, with the terror replaced by wonder.

If you can see the Kronos, GO. If you're a

classical music lover, you'll not be disappointed, and if you're not, you're in for a surprise. For those who missed this concert, take heart. National Public Radio has broadcast the quartet before, and this particular concert was recorded for possible future broadcast, a spokesperson for the San Luis Obispo Mozart Festival Association said.

The fact that "Black Angels" is rarely performed might be impetus enough to get the concert aired. I'll tell you right now—I'm going to be home listening that night. Check with your local public radio station or the Association at 543-4580 for information on the broadcast or other concerts.

New records show wide variety of style

By
Daryl Teshima
Review Editor
and
Peter Hass
Special to the Daily

MICHAEL JACKSON—Thriller

Play side two of Michael Jackson's followup to *Off the Wall* first and you get five strong compositions, beginning with "Beat It," the best of the LP's nine songs. This dance tune discouraging fisticuffs features Eddie Van Halen on guitar. Another strong cut is "Billie Jean," *Thriller*'s second single, about a man's denial of fathering a dance floor queen's son.

Side one has four lesser tunes, including "The Girl Is Mine" with Paul McCartney, an exercise in total nonsense. The only interesting cut is on this side is the title track, which features a monologue by Vincent Price.

THE JAM—Dig the New Breed

This greatest hits/live album serves as the epitaph to the Jam's short but checkered career. Yup, this tough trio of mods have decided to take Who guitarist Pete Townshend's advice, and have quit "before they got old". While perhaps they sometimes took things a mite too seriously (no sense of humor...), one has to admire their uncompromising values and standards. This album mirrors their unassailable spirit with furious and intense concert versions of some of their most popular material. These songs were recorded over a period of five years, and all bristle with the energy of a group who passionately believes in what they are doing. They will be missed.

THE J. GEILS BAND—Showtime

This album marks the third live record that the J. Geils Band has produced, and their first since gaining nationwide success. The good news is that this success hasn't sapped their energy and fun-loving spirit. All of these numbers, especially the shuffling "Till the Walls Come Tumbling Down" and the cover version of "I Do" (also the single from the album), are enthusiastically and skillfully played. Even though the production of the album is muddy, it cannot detract from the group's "hey bud, let's party!" attitude.

KENNY LOGGINS—High Adventure

This album has more of an edge to it than any of Kenny Loggins' three previous solo studio LPs. It nearly kills itself by opening with two songs that feature overly repetitive refrains of their titles: "Don't Fight It" and "Heartlight."

However, the rest of the way is smooth sailing for Loggins, thanks in no small part to three collaborative efforts with Michael McDonald: "Heart to Heart," "I Gotta Try" and "Only A Miracle." The last is the best of the three; a testament of newfound hope upon the birth of Loggins' son two years ago. But the highlight of the record is "If It's Not What You're Looking For," which can be categorized somewhere between the ballads Loggins is famous for and the rockers that dominate this album.

RICOCASEK—Beatitude

Longtime Cars fans will love this album, as it is chocked full of perky synthizer lines, detached vocals and husky dance beats. In fact Ocasek, in his first solo venture, has refined and tightened that trademark Cars sound. The music, augmented by his superb production techniques, is more complex and textured than anything he has done in the past.

Unfortunately, Ocasek's arsenal of sounds don't say

very much. These song flit aimlessly from adolescent moanings to cliché social commentaries. There just doesn't seem to be much conviction or personality behind these tunes. Still, if you're the type of person who considers lyrics and messages secondary to the overall sound of an album, this record could be for you...

TOM PETTY AND THE HEART-BREAKERS—Long After Dark

Tom Petty's latest album, "Long after Dark", attempts to blend the best elements of his last two albums. It has the fiery crunchy guitar attack of "Damn the Torpedoes...", and combines it with the mature perspectives of "Hard Promises". The results are neither successful nor unsuccessful.

The flaw behind this approach is Petty's motivation. This album lacks the snarling spirit and emotional conviction of his past efforts, and seems to be more a concession to commerciality. Nevertheless, the music is vintage Petty. What it lacks in energy, it makes up for in accessibility. No single masterpieces here; just consistent and professional hard work.

THE PSYCHEDELIC FURS—Forever Now

This four man band from England sounds a little like the Cars in low gear. That's mainly due to the unusual, downright depressing voice of Richard Butler, who does vocals on all 10 tracks. The songs are very low key, and though they try for some social comment, it isn't obvious.

Nor do messages stand in the way of the music, which is listenable and well arranged (Todd Rundgren produced). But it's not easy to swallow this album in one sitting, unless one feels like Butler sounds—depressed. The album's best cuts are the title track and "Love My Way," two of the more upbeat songs.

Humor and style turn '48 HRS' into a winner

by Daryl Teshima
Review Editor

"48 HRS" is a movie which proves you can teach a dog new tricks. It takes the standard "shoot-'em-up" cops and robber formula and adds humor, charm and style.

None of these qualities are apparent in the plot, which treads pretty familiar ground. San Francisco detective Jack Cates (Nick Nolte) must enlist a black con (Eddie Murphy) in order to catch a pair of psychopathic killers. All of this must be accomplished in 48 hours, hence the title.

And during this time span, there are the usual chase scenes, killings and violence associated with the genre. Overall, it seems like another movie in the vein of "Sharkey's Machine" and "Penitentiary".

But what "48 HRS" lacks in originality, it makes up for in style. Much of the credit goes to director Walter Hill. With films such as "Southern Comfort" and "The Warriors" under his belt, Hill takes a pretty weak premise and imbues it with character and spunk. Hill's direction is so fast-paced and breathtaking that a lot of the film's flaws zing by too quickly to be easily noticed. What does sink in is the film's compelling images and human characters.

One of these memorable characters is the burly detective, Jack Cates. Played by veteran actor Nick Nolte, Cates gets things done like a bull in a china shop. Cates is akin to an old beat-up Chevrolet station wagon — big, gauche, clumsy and indestructible.

But if Cates is a cranky station wagon, Reggie Hammond, the black thief drafted by Cates, is a Porsche 924. Hammond (as played by Eddie Murphy) is the direct opposite of Cates. Wearing a dashing Giorgio Armani suit, he is classy, graceful and slick. While Cates will tear a wall down to get through it, Hammond will quietly and simply slide through a side door.

Director Hill has effectively used Murphy to set off the gruff character played by Nolte. As a result, the combination of these two different characters has an explosive comical impact, and that is what sets "48 HRS" apart from the rest of the pack.

"48 HRS" owes much to the flamboyant Murphy. He has been, for the past couple of years, the only reason to watch the new revamped "Saturday Night Live" and has made the transition to the big screen more gracefully and impressively than any of the other "Not Ready for Prime-Time Players".

Murphy is the catalyst to the success of the movie. While Hill and Nolte have painted a stark and realistic background, Murphy warms the center spotlight with his own brand of stylish humor. The results are hilarious.

Mix this hilarity with the genre's inherent suspense and you have one fine, entertaining movie in the tradition of "Butch Cassidy and the Sundance Kid".

But the film does have a few problems. The plot holes in the movie are big enough to drive a bus through (which one scene obligingly does!!!). Continuity is too often stretched and twisted to link one action scene with another. Events occur too conveniently to make them seem completely believable.

A glaring example of this is the fight between Cates and Hammond. While Hammond is a better boxer, he is out of his league when it comes to street brawling with Cates. The fight ends in an uneasy and awkward draw, which doesn't seem to fit either character.



Tricia Matthews is a feisty heroine in "The Wicked Wedding", an Irish melodrama.

Hill obviously uses this scene to illustrate the growing respect Cates and Hammond have begun to feel for each other. Unfortunately, this "not-too-subtle" device seems uncomfortably staged.

But these plot inconsistencies are glossed over by the fast-paced and stunning visions Hill provides. Many of these images seem to burn into the audience's memory — from the opening burst of violence in a dry barren wheat field to the film noir-like climactic shoot-out in the foggy alleys of Chinatown.

The stylized look of the film, along with the hilarious pairing of Nolte and Murphy, combine to breathe new life into a familiar story, creating a movie which gives the audience their money's worth in laughter and thrills.

Perhaps the most revealing self-analysis of "48 HRS" came during a scene where Nolte, noticing Murphy's classy attire, remarks that he still a bum.

"Yeah . . .", quips Murphy, "but I look good."

Melodrama provides Irish drama

In good time to celebrate St. Patrick's Day and things Irish, The Great American Melodrama and Vaudeville presents "The Wicklow Wedding." The Melodrama's 60th production, which is scheduled to run from February 17 through March 27, is packed with fine Irish wit, drama, romance, and eloquence. For reservations, call the Melodrama in Oceano at 489-2499.

"The Wicklow Wedding" was written and first presented in 1864 by Dion Bouicault, himself an Irishman who became a prolific contributor to melodrama as a style of theater: by his death at the age of 68 in 1890, he had written or adapted over 300 melodramas and farces which were performed on American or London stages.

The greatest gifts of Ireland — drama, comedy, and romance — are all present in The Wicklow Wedding at The Great American Melodrama and Vaudeville (on Hwy. 1, Oceano). The production is rounded out with a British Isles vaudeville revue.

"The Wicklow Wedding" plays February 17 through March 27, with showtimes Thursdays at 7:00 pm, Fridays at 8:00 pm, Saturdays at 5:00 pm and 9:00 pm, and Sundays at 7:00 pm. For reservations, call the Melodrama box office at 489-2499.

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Roomers

by Henry Yasui



America and Russia play 'Russian Roulette'

From page 1

"The notion that they will negotiate seriously after we have the advantage over them is utter nonsense. No nation is going to negotiate from weakness," he added.

Reagan's demands are turning the current U.S.-Soviet talks in Geneva into a sham, Cox said. "The talks are a totally cosmetic proposal by the Reagan Administration," he explained.

"Not one of them (Reagan's advisors) cares a bit about serious arms control," said the veteran advisor of the SALT II, Geneva, Austrian and Korean treaty negotiations. "They're the foxes watching the chicken coop."

Cox said Reagan's outdated concepts about U.S.-Soviet relations and his choice of advisers are unsettling the Soviets.

"He's an unreconstructed cold warrior," Cox continued.

"The Soviets look at the situation with very little hope of negotiations occurring while he's president."

Cox discussed the same ideas in a speech following the press conference Tuesday night.

He told an audience of some 150 people in Chumash Auditorium that the U.S. should negotiate now for an arms limitation treaty, while both countries have roughly equal nuclear arsenals.

"The Soviets are ready to put a freeze on nuclear weapons," Cox said. Whether the Soviets can be trusted is not a relevant question, he said.

"Trust is an inappropriate word. As a diplomat, I and other diplomats don't act out of trust. We act in the national interest. The Soviets do the same thing."

Cox said the Soviets would observe the provisions of an arms treaty because they realize such a treaty would be in the national interest.

"The Soviets are very very serious when they sign these agreements. They've carried out all the elements of the SALT I and II treaties," he stressed.

Cox did not think that Reagan would reverse his foreign policy course. "I've seen miracles in politics, but this is one I'm not anticipating," he told a

laughing audience.

Cox said the solution to the dangerous arms buildup is to cut the military budget and enter into serious arms limitations negotiations immediately. He is encouraged by the fact that presidential candidates Alan Cranston and Walter Mondale have stated they will open such negotiations if elected.

"If this administration doesn't do it, then the next administration will have to," Cox concluded.

Cox is the author of four books: "The Dynamics of Detente," "The Myths of National Security," "The Prospects of Peacekeeping," and "Russian Roulette."

He is now a syndicated columnist for over 200 newspapers, and regularly contributes to the *New York Times*, *The Washington Post*, and *The Los Angeles Times*.

During the '50s, Cox was a high ranking member of the clandestine services of the CIA. He helped form the organization after World War II.

Cox spoke at Cal Poly as part of the ASI Speakers Forum.

Air pollution feared in proposed offshore drilling

From page 5

Ron DeCarli of the San Luis Obispo County Planning Department said in the Local Coastal Plan, on-shore pipelines for any additional oil coming from offshore were preferred over the transportation of oil by ship. He said onshore facilities minimized the risks of oil spill and the potential air quality impact, and also

provided local government with tax revenue.

DeCarli said the LCP's policy was to have an on-shore processing facility wherever possible, and designated the Nipomo Mesa area around the Union Oil refinery as an appropriate site, adding "there should only be a single facility if a facility is built here at all."

Audience questions on offshore oil development

ranged from concern about the sea otter, a threatened species under the protection of the Department of the Interior, to the aesthetics of oil platforms near shore.

Some viewed drill rigs as eyesores defiling the coastal horizon, symbolizing human greed and disregard for nature. Others considered them industrial sculptures, symbolizing human ingenuity and accomplishment.

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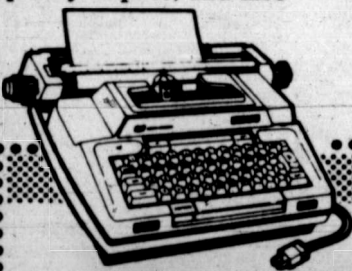
Published five times a week during the academic year except holidays and exam periods by the Journalism Department.

Printed by students majoring in Graphic Communications.

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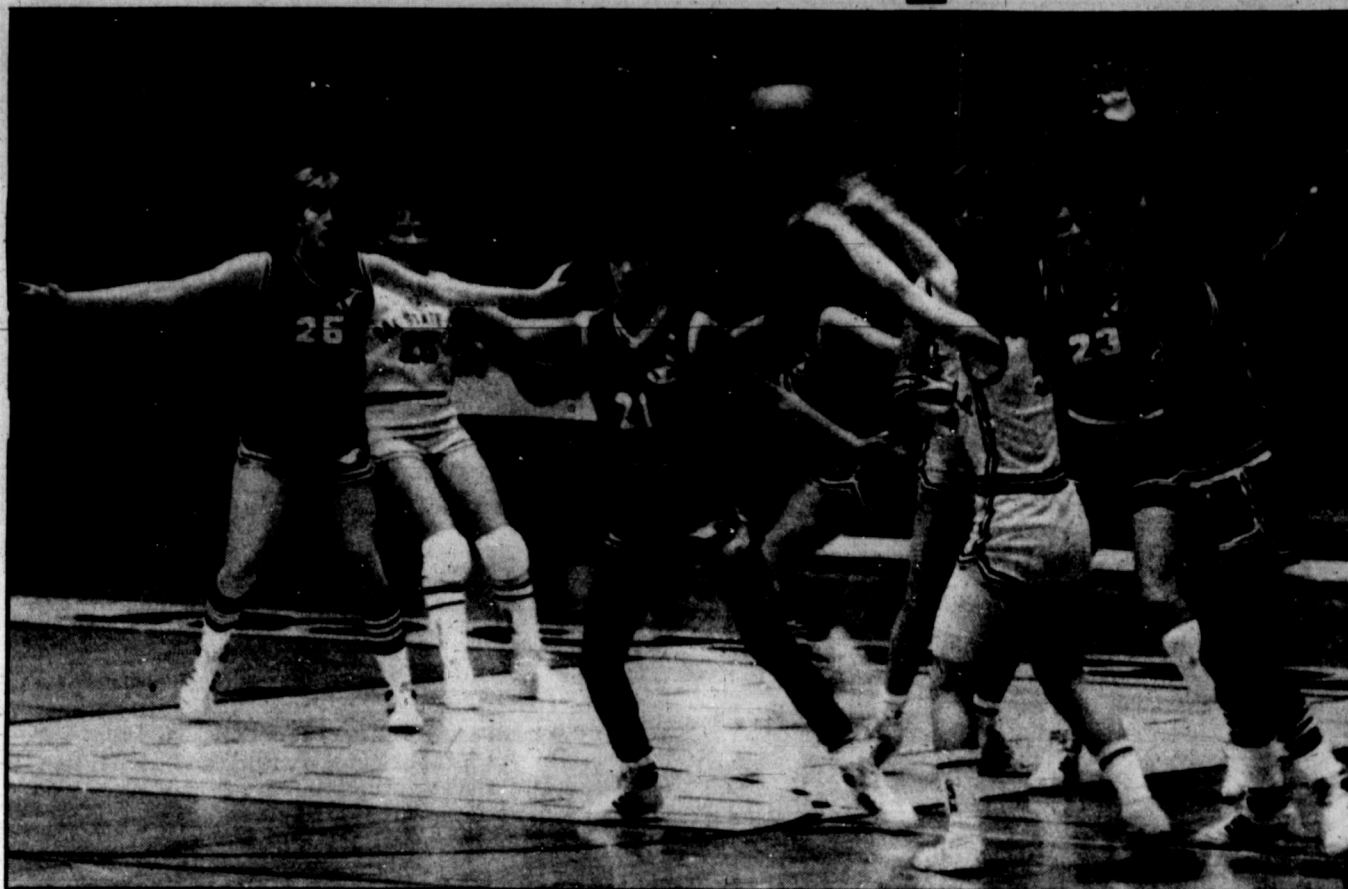
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Sports



It's either an elaborate dance or fundamental basketball as the women — Michelle Harmeier, Terrie MacDonald, Carolyn Crandall, Alison Walker and Christina Hester — enforce a zone against Cal State L.A. Such defense was not enough Sunday against UCSB, as Poly lost 62-60.

Women's basketball

Yes...win No. 6, the shot... but no

Again, it came down to shooting and the bounce of the basketball.

The Cal Poly women's basketball team held a 32-25 halftime lead over host UC-Santa Barbara Sunday night. And it seemed as if the Mustangs would collect their sixth win of the season.

Instead, thanks to a 39 percent second half shooting performance from Poly and a turn-around jump shot which bounced on the rim three times before falling through the hoop, the Mustangs dropped their 16th contest in 21 starts, 62-60. Poly has now lost three straight and seven of its last eight.

The Mustangs will attempt to get out of this new rut Friday and Satur-

day nights as they will host California Collegiate Athletic Association (CCAA) foes Cal State Dominguez Hills and Chapman College. Both games are slated for 7:30 p.m.

Dominguez Hills and Chapman gave the Mustangs their fourth and fifth league losses two week ago down south. Dominguez Hills took a 86-68 count, while the Chapman Panthers also won by 18, 75-57. In both those contests, the Toros and Panthers shot 48 percent from the field, compared to the Mustangs' 39 percent. Poly is shooting 39 percent from the field for the season, and this ineptness at putting the ball through the net has played a big part in nine of the 16 losses.

Carolyn Crandall paced the Mustangs versus the Gauchos with 19 points and eight rebounds. Nancy Hosken was the game's top rebounder with 12, while contributing nine points. Terrie MacDonald had eight points and seven rebounds.

After squandering the seven-point intermission advantage, the Mustangs were down by four points a couple times late in the game, but fought back to even the game. Sophomore guard Christina Hester knotted the game at 60-all for the final time with 50 seconds unplayed in the contest. But Santa Barbara's Kris Kroyer, who finished with 16 points, hit a turn-around 11-foot jump shot from the baseline with 36 ticks remaining on the clock for the win. Mustang freshman Michelle Harmeier was just short on a jumper with seven seconds left, which would have tied it up.

The Mustangs will complete their final seven games of the 1982-83 season (which will be remembered as "A Season to be Forgotten") with eight athletes in uniform. Sophomore center Alison Walker quit the club for personal reasons last week.

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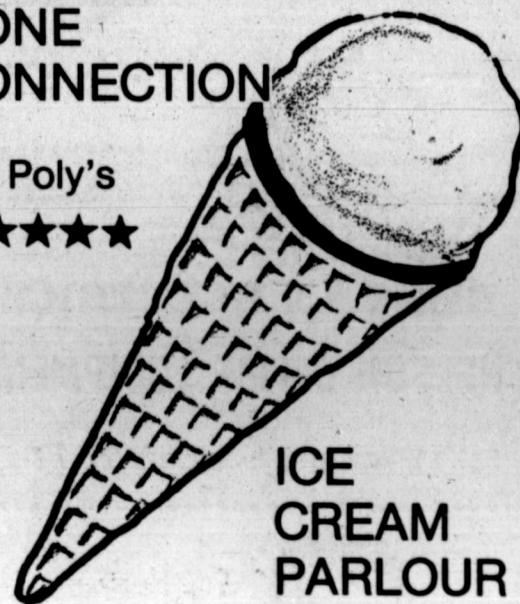
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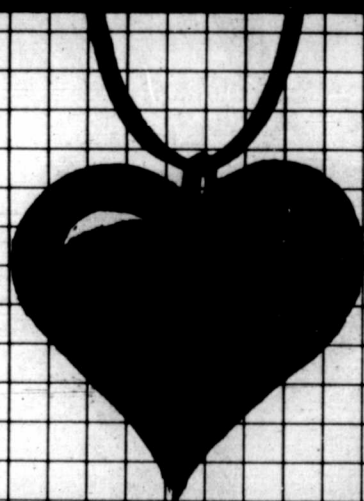
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Poly has a world champ

These days former Cal Poly rodeo star Chris Lybbert is feeling a little heavier around the middle — and he hopes to stay that way.

Lybbert is sporting a big gold buckle emblematic of being the nation's 1982 All-Around Cowboy, a title he won in December at the Super Bowl of Rodeo, the National Finals of the Professional Rodeo Cowboy Association (PRCA).

Lybbert won the title by setting a record \$123,709 in yearly earnings in his two events, steer wrestling and calf roping. The All-Around Cowboy title goes annually to the cowboy with the highest combined earnings in two or more pro events.

Just a few years ago another Cal Poly rodeo alumnus, Tom Ferguson, became the first pro cowboy to top \$100,000 in yearly earnings.

Lybbert established the new record in this, his fifth year as a pro. He has been a consistent winner on the circuit ever since turning pro full time in 1978 but says the years of competitive seasoning have helped him tremendously.

"There's a lot more to winning than just being fast," he said. "You need to gain the experience, keep learning more about when to take a chance and when not to."

Lybbert said the year spent at Cal Poly was also helpful. "It helped me to learn how to compete and how to win. It built up my confidence."

Lybbert's accomplishment for the year at Cal

Poly was amazing, considering that he won the national collegiate championship in calf roping in 1977 despite having suffered a broken leg during the season.

The injury slowed down his quest for the points he needed to win the national championship, but not enough. In some rodeos he competed with a cast on, but by June he was sufficiently healthy to score well enough at the finals to clinch the title.

But the injury dogged him in his first year as a professional cowboy in 1978 and it was the only year he didn't qualify for the pro national finals.

Lybbert said 1979 was the turning point for him. He was healthy and had a good season, good enough to qualify in both his events for the prestigious National Finals Rodeo in Oklahoma City.

"That year gave me the confidence to know I could compete at the pro level," he said. Since 1979, he has finished in the top five in one or both of his events every year. That translates into a pretty fair amount of pocket money, capped off of course by the record earnings last year.

A native of Coyote, Calif., Lybbert and his wife Kaki, a professional barrel racer, make their home in Lewisville, a little town a few hiccups up the road from Dallas, Texas. Lybbert said the location is convenient to many of the rodeos he can drive to, and to the airport for the ones he flies to. His wife often travels with him and com-

petes at many of the same rodeos.

Also joining the Lybberts in traveling the rodeo circuit is John Jones, another Cal Poly rodeo alum, who was the PRCA Rookie of the Year in 1981 and won over \$85,000 last year in calf roping and steer wrestling.

In fact, while Lybbert was talking about his pro rodeo career, Jones was out back practicing in Lybbert's arena. Later that day they would fly to Tucson, Ariz., for one of the first events on the 1983 rodeo circuit.

Lybbert is proud of his accomplishments last year, finishing third in both his events, but keeps it in perspective when asked about his goals for 1983.

"There are 40 guys who could darn sure win my events at any given rodeo so I guess my goal for this year is just to do the best I can," he said.

Women open CCAA tennis season on a hot-and-cold-and wet-weekend

Things won't come easily this season. The women's tennis team has found that out early. Or perhaps it already knew.

Perhaps that is why Coach Orion Yeast said the team is prepared to work. Because that's what the women had to do this weekend, splitting two season — and league — openers on the road.

Make that splitting hairs.

The women lost a full-fledged squeaker at Cal Poly Pomona Friday, 5-4, a close match because of the rocky trip they took through singles play.

No. 4 Jennifer Stechman put down her opponent, Sue Humphrey, 6-3, 6-3, followed by No. 5 Mimi McAfee's victory, 7-6, 6-0, over Lisa Kusayanage. But the rest of the team didn't have the success, Nos. 1, 2 and 3 — Lisa Ehrgott, Laurie Moss and Nancy Allison losing close matches, and No. 6 Kathleen Kerwin accepting the same fate.

That put the score at 4-2, Poly Pomona. The Mustangs needed to win all three doubles matches to take the contest.

Kerwin and McAfee pulled out of a

first loss to win their match, 3-6, 4-6, 0-6. Then Allison and Stechman came off the courts, a 7-6, 3-6, 6-3 win tucked away.

It was up to Ehrgott and Moss, up against Pomona's Diane Daniels and Mary Holycross. After exchanging the first two sets, 6-0, 2-6, the women took the third to a tie-breaker. Poly was behind 3-6 when Moss went to serve, bringing the set to six-all. But it wasn't enough, for Daniels and Holycross took the next two points and the match.

Maybe a few things will be easier than that, for the women trounced UC Riverside Saturday, 7-1. Only Lisa Ehrgott suffered a loss in singles play, battling her opponent for three sets but, as her coach said, the opponent getting the "crucial points."

Ehrgott fared better with Moss in doubles play. The team was winning 6-4, 4-0 before it was rained out. The same went for Allison and Stechman but they were more or less losing before they were saved by the rain. Kerwin and McAfee were the only doubles matchups for Poly to finish a match, winning 6-0, 6-3.

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Mock protection

The lowest priority at the Environmental Protection Agency these days is environmental protection. The EPA has become the Reagan Administration's most faithful outrider in the lone march to a deregulated — or more accurately, de-governed — America.

The agency's latest outrage is its failure to enforce a construction ban on California counties unsuccessful in meeting Clean Air Act deadlines.

Originally the EPA had threatened some California counties with a cutoff of federal highway funding and federal grants for air pollution control planning, a rather bizarre and paradoxical idea in itself. But at least such an action would hit counties in a way they understand best — a slap in the pocketbook might turn around some of the rampant growth in southern Ventura County, for example.

Judging from previous experience with construction bans, it is doubtful the latest will help at all with the state's continuing air pollution problem. In the two years that a similar ban has been in effect in California's six largest metropolitan areas, it has not stopped the growth of industry at all — because the EPA has found ways to allow permits to be granted for large projects that otherwise would have been stopped.

A construction ban means that no major new source of pollution of the type for which the area is in violation, nor any major modification of an existing source of such pollution, may be built.

In other words, the ban only applies to specific types of pollution, while industrial growth creating other pollutants continues as usual, perpetually upping the level of contaminants in the air.

The EPA's switching from economic sanctions to a next-to-nothing construction ban constitutes a breach of contract — its contract with the American public to protect our environment. And this is only one of the most visible expressions of the agency's reverse approach to environmental protection. Throughout the agency, programs continue to be cut with the same ruthless abandon that has characterized the entire budget exercise — excepting the usual defense sacred cow.

Another example of the blatant non-protection is the virtual elimination of the agency's toxic control program, a result of the budget reduction concocted by Reagan and EPA Administrator Anne Gorsuch. This cut occurs in the wake of Love Canal, which moved Congress to require the agency to tackle the massive job of researching and controlling environmental toxics, a task which would have doubled the EPA's workload. But with the staff cut from 11,400 to only 6,000, it's unlikely the EPA will be able to keep up with its old job of keeping the air and water clean, let alone regulate environmental poisons. As former assistant administrator William Drayton points out, "To think that half an agency can do twice as much is sheer illusion."

The EPA is fast becoming a mere facade, like a mock building on a Hollywood set. The budget cuts and lack of regulation are accompanied by a move away from enforcement and prosecution of Clean Air Act and Clean Water Act violations — in fact, the agency's enforcement division was abolished by Gorsuch in 1982. It is time for bipartisan action in Congress to put an end to the appalling pattern, before the EPA itself is added to the list of endangered species.

Letters

Chumash not available

Editor:

As members of the organizations responsible for bringing Dr. Linus Pauling to Cal Poly Jan. 28, we would like to respond to the article in the Feb. 1 edition of the *Mustang Daily*. The article stated that many people were turned away from Dr. Pauling's speech in the Little Theatre and that the people were "quite disgruntled, particularly in light of the fact that Chumash Auditorium stood empty during the time the speech took place." On the contrary, Chumash Auditorium was not sitting empty; it contained \$400,000 worth of musical equipment and a stage extension rendering it not only unavailable but inappropriate for the talk. The Music Department had the Auditorium reserved ONE YEAR in advance. Six months ago, Dr. Pauling was asked

to speak at the First Annual ACS-Alpha Chi Sigma Student-Faculty banquet, which he agreed to do. Three weeks ago, Dr. Pauling agreed to give an additional speech addressed to the public.

We hope that the 500 people, who would otherwise not have been able to hear him, were enriched by his lecture.

Jeff Jasper
President, Alpha Chi Sigma

Scott Lindsey
President, American Chemical Society

Editor's note: We regret the line you quote was left in the story and apologize for the error. The fact that Chumash was not empty was made clear in the final paragraph of the story.

REAGAN'S DEFICITS ARE RUINING THE ECONOMY..



Letters

Greeks: bonded individuals

Editor:

This letter is addressed to "Disillusioned greek" in the January 28 *Mustang Daily*.

Since the Fall of 1979, I have been a member of the greek community at Cal Poly. My fraternity has done more to build my individuality and personality than any other single factor other than my parents. The fraternity has taught me leadership, social skills, study skills and how to love and respect another person.

At Theta Chi (my fraternity), we are a group of individuals, bonded by common goals and ideals, with respect and love for one another. As for being a homogeneous group, we have Muslims, Catholics, Buddhists, Protestants and atheists. The majors of our members range from engineers to farmers, from business to biology. Our backgrounds range from city dwellers to farm and ranch living. Our clothes vary from pink alligator shirts and top-siders to blue dirt shirts and work boots.

But as you say, we do eat lunch together. Personally, I have always preferred being around my friends rather than sitting by myself or with people I don't know.

As for interviews, this is where the pledge and active member learn about each other. We discuss our families,

what our fathers do, where we grew up and what our hobbies and interests are. The active tells the pledge what he's accomplished in the house. Generally, the two people who hope to be brothers someday find out what they have in common. It is important to me that my brothers know about me and my family and that I know about them and their families. I have always enjoyed introducing my parents to a brother and having the brother ask "How's business, Mr. Wiegmann?" We don't consider interviews boring, but consider them important and interesting.

Though I don't pretend to be a scholar of Greek Philosophy, I think any Greek would be proud of a system like ours. Functioning as a democracy, working towards common goals, helping ourselves and others and above all, caring for each other. The brothers of Theta Chi are not just my friends, they are my brothers, individuals.

I resent the fact that you preach to us about individuality. I know many people in other fraternities and sororities, and they are individuals yet bonded by their goals and ideals. Maybe you just didn't learn enough in your interviews as a pledge to realize this. As for hiding behind our letters, you seem to be hiding behind a pseudonym.

Jim Wiegmann

Mustang Daily

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